

We are delighted that Phyllida Barlow has created a special series of unique sculptures in support of The Fruitmarket Gallery on the occasion of her exhibition, *Phyllida Barlow: set*.

Phyllida Barlow *untitled: upturnedhouse*, 2015

£5000 each (including VAT)

Plywood, plaster, cement, polystyrene, paint, sand, spraypaint, PVA

Limited series of 20 unique sculptures.

Dimensions variable.

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Phyllida Barlow set

Until 18 October

Phyllida Barlow (b. Newcastle, 1944) disrupts the conventions of making and viewing sculpture and asks questions about what sculpture can be. She has exhibited her work internationally and closer to home for more than fifty years, and has become renowned for large-scale, materially imposing sculptures made for particular spaces. She has been selected for the Venice Biennale and Documenta in Kassel, and for the Duveen Galleries Commission at Tate Britain. A Royal Academician and Professor at the Slade School of Art in London, Barlow has long been heralded as an important figure for generations of artists.

At The Fruitmarket Gallery, Barlow presents new work in an exhibition titled *set*. 'Set' is a word with early medieval origins and several meanings: as a verb - to firmly fix, to build, to cause to sit - and as a noun - a stage set, a complete set of pieces. Barlow's works both embody actions (the actions of their making) and operate as subjects (the results). All of the works are as contingent on their context as on each other, are made and placed to fit within the walls of the building and as part of an odd family group of formidable sculptural inhabitants. Upright sculptures have bodily presences and personalities, whereas the more expansive structures operate more architecturally. Barlow brings together soft materials such as fabric,

The
Fruitmarket
Gallery

#PhyllidaBarlow



scrim and paper with wood, polystyrene, cement and plaster to make hybrid sculptures, described by Frances Morris in the exhibition publication as a kind of amalgamation of surrealist and modernist forms. Her wrapping and binding of materials and armatures does not completely disguise them; materials and structures remain recognisable.

Instead of walking around a sculpture to view it from as many different perspectives as possible, in this exhibition the viewer's movements and views are dictated by the sculptures themselves, placed in unexpected arrangements and unpredictable positions throughout the building. To view them, the viewer must negotiate a path around and between them, navigating their bulk and precariousness. Sometimes barring the way, offering tantalizing glimpses of inaccessible spaces beyond, sometimes inviting you in only to lead you down a dead end, the sculptures dictate their own terms and set their own rules.

As in all Barlow's work, *set*, which has its origins in her memory of what it feels like to be in the gallery space itself, includes elements recycled from previous installations. The destruction, manipulation and reuse of materials is important to Barlow, giving her works a sense of immediacy and 'presentness'. She has said that 'perhaps when street demonstrations erupt, then the dormant behaviour of what constitutes our urban environment wakes up and reveals itself in its most extreme form ... things are torn up and thrown, burnt, crashed, crushed.'

Barlow makes uncertain objects, objects sometimes simultaneously spellbinding and unsettling, sometimes redolent of violent ruins, and always compelling in their ability to, as Frances Morris writes, transform 'viewers into explorers of unfamiliar terrains, archaeologists of modern landfills'. As an artist belonging to the generation that lived under the threat of nuclear annihilation, and familiar with war damage in London's East End, Barlow has spoken of how her observations made her aware of 'the constant changes inscribed in the urban environment from a particular archaeology which absorbs present, past and future: damage, reparation, renewal, reconstruction – these are in an ever-evolving lifecycle which mirrors the decay and renewal of the natural environment.'

Phyllida Barlow: Sculpture 1963–2015, a major monograph written by Frances Morris, Director of Collection, International Art at Tate, is published by The Fruitmarket Gallery and Hatje Cantz on the occasion of this exhibition. Available from the bookshop from 30 July, special exhibition price £30 (RRP £35)

Works in the exhibition

All works 2015

Café and bookshop

Untitled: surveillance,

plastic, polystyrene, paper, PU foam, plaster, filler, PVA, paint

Lower gallery

Untitled: heap (crushed boxes),

timber, plywood, cardboard, tape, PVA, PU foam

Untitled: broken column,

timber, scrim, wadding, plaster

Untitled: small rack,

timber, scrim, plaster, canvas, paint

Untitled: stack,

plywood, timber, wire mesh, scrim, cement, sand, PU foam, PVA, paint

Untitled: lookout post,

polystyrene, wire mesh, timber, cement, sand, PVA

Untitled: large rack,

timber, scrim, plaster, canvas, paint

Untitled: contraption, timber, plywood, scrim, cement, sand, paint, cardboard tube, upholstery foam, felt, fabric, rubber

Untitled: barrels, hardboard, timber, scrim, cement, sand, paint, PVA, bonding plaster

Untitled: holder, timber, scrim, wadding, PU foam, plaster

Untitled: boxes, timber, plywood, paint, cardboard, paper, plastic, bonding plaster, sand, PVA

Untitled: caro, timber, plywood, filler, paint, screws

Untitled: dunce, timber, polystyrene, paint, paper, wire mesh, cement, plaster, scrim, PU foam, plywood

Untitled: block, timber, polystyrene, cement, paint, PVA, steel, wire mesh

Small gallery

Untitled: posts, grid, pallets, timber, paint, cement, scrim, plaster, sand

Upper gallery

Untitled: blockade, timber, polystyrene, paint, scrim, cement, plaster, bonding plaster, plywood, foam board, cardboard, pinboard

Untitled: barrier, timber, plaster, cement, paint

Untitled: 2 lookout posts,

polystyrene, wire mesh, timber, sand, PVA, plaster, bonding plaster